1: Burrows--48 (1947-48) Woleaians
116, 335, 345, 532 Ifalik

"The construction of the men's house (fan nap) is shown in Figure 6. It has several distinctive features. The ridge-pole is supported, not by a king post resting on a tie-beam, but by a row of middle posts. The two posts under the ends of the ridge-pole are squared, and the one under the front end is decorated with paintings and a phallic carving (Pl. 4, a). The corner posts are slabs of beach sandstone. The gable ends are filled by vertical walls extending from the peak to the height of the eaves. These walls are covered with coconut leaf, applied in a different way from the thatch of a roof. The lower ends of the leaves are bound in with wooden battens, producing a flat, smooth surface, instead of the shaggy one of a thatched roof, in which the lower ends of the leaves hang free."

1: Burrows--78-79 (1947-48) Woleaians
116, 789, 532 Ifalik

"An illustration in Damm's report shows two images, presumably collected by Sarfert, which are said to be used for weather magic. The heads, bodies and arms are carved of wood in stylized human form. One of them is double, with heads and bodies facing both ways. The single one has a disproportionately large penis. Instead of legs and feet they have bases, apparently of some plastic material, in which are embedded long, slender prongs--the text calls them Rochenstacheln, spines or thorns--on which the images apparently stand; three of them for the single image, four for the double one. Strips of coconut leaf are tied about the arms, and about the body of the single [79] image. They are said to be vangvang (? Dann uses bangwang for 'prayer', but it ordinarily means any gift) of the god Aluluei. The double figure taken with the statement that Aluluei has four eyes, suggests that this may be an image of him. It was apparently to some such objects that Tom was referring when he said that a navigator may have an object or image which has power like that of the songs to help him on his voyages. He had none himself, and said there was none on Ifalik when we were there."

1: Burrows--116 (1947-48) Woleaians
116, 322, 532, 463 Ifalik

"Some other skills, particularly fine woodwork in small articles like statues and men's combs, are specialties without title or formal training. Tom summed up the situation: 'Some men savvy; all men no savvy.' One such, who made more statues than anyone else, was WètrIliwok, emaciated by some ailment that prevented his doing heavy work, but deft with his hands. When he wanted specimens of the finer men's combs, skilfully pegged together from little splints of straight-grained ria wood, Tom found a man to make them. He also undertook to have a wooden bowl hewn out for each of us; but, whether because of scarcity of raguēs wood, or decadence of the art in these days of metal pots and pans, or some other reason, the bowls were never forthcoming."

1: Burrows--134 (1947-48) Woleaians
116, 345, 565, 532 Ifalik

"The symbolism of rank which invests this building [KS: the men's house] as a whole is reinforced by several of its details. One is that the four corner-posts, unlike those of any other building on the atoll, are not of wood but of the compact beach sandstone called perou. The significance of this is indicated by the fact that one of the men's religious dances is called sur perou (stone corner-post), as if to say 'This is the firm, durable support on which the whole structure rests.' Another is the foremost or seaward one of the row of posts set in the ground which support the ridge-pole directly, another unique feature of this building (p. 48). This front post is called ŏngarIk. This word, too, is used as the name of one of the men's religious dances.

The ŏngarIk, unlike the rest of the row of posts, is hewn square and covered from top to bottom with decorations. A detailed discussion of these belongs with the study of native arts. Most of them seem to have no specific symbolism, only the general purpose of adorning and so dignifying the post. But the most conspicuous one refers to the legend of the massacre of the ancient population of Woleai and the repopulation of the atoll from Ifalik, most important of several such legends which, as will be pointed out (p. 162-3), express the sentiment of rank by exalting Ifalik above the other atolls round about. This symbol is a large phallus, rather realistically carved but painted white. The penis, about 18 inches long, points toward Woleai. It is said to represent the penis of Maur, which pointed toward Woleai in the legend (p. 154)."

4: Krämer--175 (1909) 1937 Woleaians
116, 532 Lamotrek

Of the sculptured woodwork only the birds shall be mentioned here; one of them hangs from the eaves of the canoe-house (color photograph 2). [VMM: see source]. The chest with its figures (Figure 31) [VMM: see source] is foreign work, as has been indicated above.

28: Spiro--80 (1947-48) 1949 Woleaians
116, 532 Ifalik

"Ifaluk has practically no plastic or graphic arts in the strict sense of the term. Since contact the people have been encouraged to carve wooden statuettes, which are traded for western trade goods. They are called lios, and are made by the young men. They are distinguished by their almost monotonous similarity, all the men making the identical figures, with only minor variations. All these figures have disproportionately, large flat heads, and flexed knees. Practically all the figures are male. But those figures have no native use, and the people look upon them as just another Western eccentricity.

The only native carving, of a representative value, is the wooden phallus attached to the front pillar of the fanap.

Native graphic art is lacking, as well. In some of the canoe houses, there are painted figures of men and fish, but these have been made by the young men who had returned from the Japanese school in Yap, where they had received some training."